



## Early Journal Content on JSTOR, Free to Anyone in the World

This article is one of nearly 500,000 scholarly works digitized and made freely available to everyone in the world by JSTOR.

Known as the Early Journal Content, this set of works include research articles, news, letters, and other writings published in more than 200 of the oldest leading academic journals. The works date from the mid-seventeenth to the early twentieth centuries.

We encourage people to read and share the Early Journal Content openly and to tell others that this resource exists. People may post this content online or redistribute in any way for non-commercial purposes.

Read more about Early Journal Content at <http://about.jstor.org/participate-jstor/individuals/early-journal-content>.

JSTOR is a digital library of academic journals, books, and primary source objects. JSTOR helps people discover, use, and build upon a wide range of content through a powerful research and teaching platform, and preserves this content for future generations. JSTOR is part of ITHAKA, a not-for-profit organization that also includes Ithaka S+R and Portico. For more information about JSTOR, please contact [support@jstor.org](mailto:support@jstor.org).

AN INTERESTING ADDITION TO THE LACE COLLECTION. The continued interest of New York women in the Museum lace collection is again evidenced in the gift from Mrs. Laurent Oppenheim of a beautiful cover.

These covers of elaborate needlework, which have been preserved in the Italian churches as altar cloths, were doubtless in many instances either "Care Cloths" (in mediaeval Latin *jugalis*) or baptismal or "Chrisom Cloths."

The care cloth is described by Murray as "a cloth formerly held over or placed upon the heads of the bride and bridegroom during the marriage service," a rite which, according to Du Cange, dates back to the fourth century. This custom, of which there is no record in France, was still in vogue in England in the seventeenth century, where it became the subject of a treatise by Wheatley, a celebrated wit who in 1624 was moved to discourse feelingly upon matters matrimonial under the

title "A Care Cloth or a Treatise of the Cumbers and Troubles of Matrimony."

The chrisom or baptismal cloth, originally simply a cloth placed over the head of the infant after the rite had been performed, in later years is described as a "robe" and was frequently presented afterward as an offering to the church, as was probably true of the care cloth. Among the Moravian peasants of Austria-Hungary the christening shawl or *uvodnice* is a long, narrow strip of linen ornamented with bands of drawnwork and embroidery.

The gift of Mrs. Oppenheim is a piece dating from the early seventeenth century; it is of fine white linen cutwork of the style termed by the Italians "punto saraceno," which is combined with square inserts of exquisite filet and needlepoint, the whole edged with pointed bobbin lace of the best period and technique. The piece will for the present be displayed in the Room of Recent Accessions.

F. M.

## NOTES

**MEMBERSHIP.** At a meeting of the Board of Trustees held on Monday afternoon, June 18, the following persons, having qualified for membership in their respective classes, were elected:

FELLOW FOR LIFE

Mrs. A. R. MILTON

SUSTAINING MEMBERS

Mrs. GEORGE OWEN KNAPP  
 Miss EUFRASIA LELAND  
 Mrs. CHARLES MATHER MACNEILL  
 Mrs. JULIAN ROBBINS  
 Mrs. SETH LOW PIERREPONT

Two hundred and thirty-four persons were elected Annual Members.

**THE PRINT GALLERIES.** The Department of Prints has placed on exhibition in the new galleries in Wing J, which were occupied by the recent exhibition of painter

etchings and engravings of the nineteenth century, the ninety-nine lithographs and four woodcuts by Whistler, acquired by the Museum as part of the collection of the late Harris Brisbane Dick. This exhibition will remain in place until October, when it will be followed by another, the subject of which will be subsequently announced.

**WITHDRAWAL OF LACES AND TEXTILES.** Pending installation in new galleries the lace and textile exhibits have been withdrawn. The collections, however, will be available to students in the Study Room of Textiles in the basement of Wing F, as usual.

**CHANGES IN THE PAINTINGS GALLERIES.** Among the pictures recently hung in the galleries of paintings are an Annunciation of the Virgin by Masolino, lent by Henry

Goldman, placed in Gallery 33; a pastel *Head of a Girl* by Puvis de Chavannes, lent by William M. Taylor, placed in Gallery 25; and a *Portrait of Washington* by Gilbert Stuart, lent by Robert L. Pierrepont, placed in Gallery 12.

**CHANGES IN THE STAFF.** At a meeting of the Board of Trustees held on Monday, June 18, the resignation of Durr Friedley as Acting Curator of the Department of Decorative Arts was accepted and Joseph Breck was appointed Curator of the Department of Decorative Arts and Assistant Director. Mr. Breck was an Assistant Curator in the Museum from 1909 to 1914, and returns to the Museum after three years as Director of the Minneapolis Institute of Arts.

**EXHIBITION OF EVENING HIGH SCHOOL OF INDUSTRIAL ART.** An exhibition from the New York Evening High School of Industrial Art was shown in Class Room B in the early part of June. A limited number of examples chosen for their artistic interest had been selected by the Museum Instructors from the annual exhibition of the school work. The effect was both artistic and professional.

In general, the designs based on naturalistic study were more successful than the handling of abstract motives. The contrasting pattern of an all-over repeat is a problem which requires more mature judgment than is usually developed in students' work. It is not, therefore, surprising that only a small selection was made from the class studying textile pattern. This included water-color renderings, as well as fabrics upon which the design had been printed experimentally.

The mural work was shown in two-color studies and a large cartoon. The need for an underlying pattern of light and shade as a basis for color was apparent here as in a great deal of modern work based, as it is apt to be, upon the training of the life class, which affords little experience in the composition of color. In consequence, the decorations, though well done, lacked a certain fullness and richness.

It was interesting to notice the opposite

quality in the black and white illustrations which had evidently been done by students with a strong color sense and showed a vigor of execution and an interest of spacing which gave them decided merit.

Sketches from the model included among the costume designs afforded an opportunity for comparing the way in which the figure was studied from life and the way in which it was afterward conventionalized.

The sincerity of the craftsmanship and the reserve shown in the motives made the collection of handwrought silver and jewelry one of the most attractive features of the exhibition.

The posters were thoroughly professional and in many instances full of charm, as the little lady whose black mitts made the accent in a rather delicate color scheme of violet, yellow, and green. More striking in artistic quality was the group of objects d'art opposed against the blue silhouette of the city seen through a window whose partly drawn black shades were skilfully utilized in the design. This was intended to announce an exhibition of sculpture, textiles, and jewelry. The standard of these posters was so far above the average that one wishes they might take the place of those at present displayed in subways and street cars.

It is well to be reminded by such an exhibition as this of the unflagging interest in art which draws nightly several hundred students who are employed during the day, to the free classes supported by the city.

**DEWITT CLINTON HIGH SCHOOL EXHIBIT.** For the past three years the DeWitt Clinton High School has added a course in the history of art to the curriculum of the seventh and eighth terms. The pupils elect the study, but take examinations and receive credits in the Regents' tests. The outline of the course includes a weekly visit to the Museum during which one hour is spent with the Museum Instructor, principally in the galleries, and another hour or two in sketching under the supervision of the school drawing teacher. Last year a few of the sketches were shown in the class room and this June another and fuller exhibition has been held. It must

be remembered, however, in judging the sketches, that the boys are not selected for this class because of their ability to draw; the purpose of the class is cultural not technical.

The exhibition on the whole showed both vigor and variety. It included drawings in pencil, an interesting combination of pencil and wash, pen and ink, and tempera. In most instances the sketches were made directly from objects, although a few studies from photographs also were exhibited. In spite of the greater difficulty encountered in drawing from objects, these studies as a rule showed more artistic feeling, if not as much accuracy, as those made from photographs and plates. The sketches of armor were particularly noteworthy in picturesqueness and in vitality of handling. Perhaps the interest in the subject was stimulating. The selection of subject was left to the individual boy, with occasional direction toward a particular object; the condition always understood was that the drawing should be connected with the periods already studied. In general, the decorative sketches showed better comprehension and feeling than the figure studies, although these were usually nice in proportion. Frequently, however, an attractive sketch was marred by ineffective treatment of the faces. It has been suggested to the students that they should not attempt to reproduce features, but to express the whole feeling in the figure. Four of the sketches were selected by the Museum Instructors to become part of a permanent collection of students' work which will form a basis of comparison and a standard for the work of following classes.

**PRATT INSTITUTE EXHIBIT.** An exhibition of sketches made in the Museum by members of the senior classes in Applied Design and Interior Decoration of Pratt Institute, Brooklyn, was held during the week of June 18. Elevations and drawings in perspective of several of the Museum galleries, together with studies of furniture, made an interesting group.

The work was ambitious in choice of subject, excellent in quality, and showed the splendid training in fundamentals

which these students receive, while the rendering, delightfully crisp, was quite professional. The value of this type of work in teaching the student taste, harmony of surroundings, and appropriateness of detail is unquestioned.

**THE AMERICAN FEDERATION OF ARTS.** The American Federation of Arts, of which the Metropolitan Museum is a chapter, held its Eighth Annual Convention in Washington, D. C., in May. Despite the war time atmosphere in the National Capital this was in many respects the most successful meeting the Federation has held. There were over three hundred persons in attendance representing organizations and institutions throughout the country. Among these were delegates from eleven of the leading art museums. This was a gathering of workers, men and women interested in the development of art and for the most part actively engaged in its promotion. The war and its great significance were not forgotten, but there was always present the vision of something beyond, born of the realization of the value of art and its relation to civilization.

The sessions occupied three days and were held in the Ball Room of the Hotel Raleigh. Mr. de Forest, the President of the Federation, presided at the first and the last sessions and at the annual dinner closing the convention. John Frederick Lewis, President of the Pennsylvania Academy of the Fine Arts; John R. Van Derlip, President of the Minneapolis Institute of Arts; John W. Beatty, Director of Fine Arts, the Carnegie Institute, Pittsburgh; and Charles L. Hutchinson, President of the Chicago Art Institute, presided at the other sessions. The general topic was "Art and Civilization" and through the course of the convention the development of the great and enlivening stream of art was traced from source to sea, that "Great Sea" wherein all the arts are correlated.

Of special interest to museum workers were addresses by Mrs. George W. Stevens, Assistant Director of the Toledo Museum of Art, on The Museum and the Children, showing how that museum has been made a community center for the little citizens;

BULLETIN OF THE METROPOLITAN MUSEUM OF ART

that by George G. Booth of Detroit on The Place of Industrial Art in Art Museums, in which the claim of the modern craftsman for recognition and representation was ably set forth; by Miss Florence N. Levy on The High Cost of Art, showing how much of the architects', mural painters', and sculptors' fees goes toward the cost of materials and assistance and how little is left in the way of compensation.

All of the addresses, however, related more or less to the museum as, for example, that of Dudley Crafts Watson on Art in State Fairs, referring in the most interesting manner to ways of bringing art to the attention of the people; and that of Prof. George B. Zug, Head of the Art Department of Dartmouth College, on Art Exhibitions in Colleges, showing new avenues of approach.

Among the speakers at the dinner was Edward Robinson, Director of the Metropolitan Museum of Art, who spoke upon the general theme of the evening, "The Torch of Art," and declared his confidence in its ultimate triumph. In conclusion he laid emphasis upon the value of the art museum in war time as a source of joy and refreshment and said: "If we decide that these things are of secondary importance, we admit that art is not a necessity but a luxury. If we treat it as a luxury, how can we blame the country at large and our government for taking the same attitude? No, I believe it is our duty to hold the torch of art aloft before the darkness that is ahead of us and to keep that light burning through all that darkness to the glory of our country and the glory of the cause we serve." LEILA MECHLIN.

LIST OF ACCESSIONS

JUNE, 1917

CLASS	OBJECT	SOURCE
ANTIQUITIES—EGYPTIAN.....	†Three bronze axes and bronze adze, XII dynasty.....	Purchase.
ARMS AND ARMOR..... (Wing H, Room 9)	Cannon, Spanish (Seville), fifteenth century.....	Purchase.
CERAMICS.....  (Wing H, Room 15)	*Two pottery disks or covers, Han dynasty; five pieces of porcelain, Ming dynasty—Chinese... Thirty-three pieces of majolica: five jars, cover of jar, five albarrellos, four bowls, three dishes, four plates, two jardinières, two bénitiers, two saltcellars, pair of bottles, sand shaker, jug, and inkstand; one hundred and thirty-five blue and white tiles and forty-eight polychrome tiles, Mexican, seventeenth, eighteenth, and nineteenth centuries, Mexican.....	Gift of Lee Van Cheng.
 (Wing H, Room 16)	Worcester pitcher, English, second half of eighteenth century.	Purchase.
	†Pennsylvania slipware plate, American, dated 1816.....	Purchase.
CLOCKS, WATCHES, ETC..... (Floor II, Room 32)	Collection of eighty-seven watches, European, late seventeenth to middle of nineteenth century.	Bequest of Laura Frances Hearn.

\*Not yet placed on Exhibition.

†Recent Accessions Room (Floor I, Room 6).